

January 28, 1952

Mrs. Elizabeth Ames  
Yaddo  
Saratoga Springs, New York

Dear Mrs. Ames:

Mr. Charles Oscar tells me that he has applied for Yaddo this coming summer. He has also requested that I write you this note of recommendation.

Mr. Oscar is one of the nine younger artists whom we added to the gallery's roster last November. We believe that he shows exceptional talent, and have great hopes for his future. He has already been included in museum exhibitions, and there is great interest in his painting.

His main interest lies in painting his interpretation of figures in landscape. For this reason he is especially anxious to spend the summer away from New York, and in a place where he may work uninterrupted over a period of time.

Sincerely yours

CA:LA

January 9, 1962

Mr. Vincent A. Hartgen  
Head, Department of Art  
University of Maine  
Orono, Maine

Dear Mr. Hartgen:

You have certainly proposed a difficult problem  
to us.

As I wrote you originally the pictures sent were  
marked at very special prices in consideration  
of all the sentiment involved. To make a further  
reduction is really an exaggeration.

Are you sure that there is no way of obtaining  
a little more money from some other donor? We  
naturally want you to have first choice, namely  
"The Cove, Cape Split, Maine". Why don't you  
return the other pictures meanwhile, and hold  
that in the hope that you can raise at least  
two hundred dollars more just as a gesture. I  
am sure that you understand the situation.  
Marin does want you to have one of his best  
pictures, but I personally feel that it would  
be unfair to go to such a great extreme. You  
may send a check for \$1000 now, and as you  
scrape up the balance, can forward subsequently.

Do let me hear from you.

I wish you could see the current exhibition. It  
is really sensational.

Sincerely yours

ESHla



# DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

January 22, 1952

Mrs. Edith G. Halpert  
Director  
DOWNTOWN GALLERY  
22 East 51st Street  
New York, N. Y.

Dear Edith:

This is a memo concerning art works we wish to request as loans for our Contemporary Purchase Show - February 27 thru March 23, 1952. The attached list gives my selections. Please send me by return mail a check list of the items you can lend us, with prices, insurance valuations, dimensions and dates (if available).

We also wish to borrow photographs you may have on hand of any of these items and a photograph of each artist. These will be returned at the end of the show (except in the case of art works which may be purchased here).

Our plan is to have Berkeley Express collect work for packing and shipment by February 5. We pay all costs of collecting, packing, shipping and insurance. As the title of the show suggests, we anticipate purchases will be made, for our collections and by private collectors in Iowa.

Thanks again for your cooperation.

Sincerely,

  
Dwight Kirsch  
Director  
DK:pl

*P.S. In case Lin Morrison  
from D.M. comes in this week - he  
is on our Exhibition committee and  
I will trust his judgment if he thinks  
some changes should be made in my selections.  
He is at the St. Regis Hotel in N.Y.*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANK PERLS GALLERY

Jan 7, 1962

Dear Charles,  
herewith my check  
for \$120.00 representing \$150.00  
less 20% for a picture by B. B. K. E.  
"Rose garden" sold to Mr. and Mrs.  
Sidney Brady!!

Best,

Frank

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740 PARK AVENUE  
NEW YORK 21, NEW YORK

January 15, 1952

Dear Mrs. Halpert:

Enclosed is my check for \$600 in payment  
of the painting "Girl With Doll" (oil on  
canvas 25x31 $\frac{1}{4}$ ") which you have already  
delivered to me.

At your convenience will you kindly  
send me receipted bill for my records.

Sincerely yours,

*Elton S. Webb*  
Mrs. J. Watson Webb

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

#896

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Our last visit with him was in New York and at your home. Poor fellow - he was miserable and all over coughing and no good.

Will keep you posted on this new project -

Hastily,

Mary B.



Dr. Joachim Seeger  
Fine Arts Consultant  
E&GR Branch, PUB  
HICOG Berlin Element  
APO 742, US Army  
c/o Postmaster New York, N.Y.

January 19, 1952

Dear Mrs. O'Keefe:

Working since five years as a German art historian with the American cultural staffs, first of U.S. Military Government and later of the State Department in Germany, it was part of my duties to take care of the exhibition of American paintings which we have seen here from 20 September to 25 October last year. Having seen the United States only as a prisoner of war, either from Pullman cars or from behind the barbed wire, I knew the contemporary art of your country from books or periodicals exclusively. Therefore, it was for me, as for the great majority of the Berlin art public, the first experience with original American paintings, when we had the chance to see the interesting show last fall.

During the exhibition of which I had prepared the German catalogue, I had much opportunity to watch the reaction of the Berliners towards the modern American paintings. From that experience I am able to say that your "Night Wave" and "Pelvis II," besides the paintings by Morris Graves, Lee Gatch, and a few more artists, were among those to arouse the strongest interest here. This fact seems to be significant for the tendency among Germans to sympathize with such artists dealing with more indefinable or transcendental themes.

From the foregoing you will certainly understand my interest in not only knowing more about you and your art, but in also giving my fellow countrymen a better insight into your work by either holding lectures or writing articles thereon. For this end I would like very much to get in touch with you and also to receive some visual material (as photographs or reproductions) you could eventually send to this office (Cultural Affairs Adviser, E&GR Branch, PUB, APO 742, US Army, c/o Postmaster New York, N. Y.).

I would appreciate it very much if you would be kind enough to support our efforts to continue the contacts made at the time of the American exhibition and to improve our knowledge of contemporary American art.

I am, Yours Sincerely,

*Joachim F. Seeger*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1952?]

740 PARK AVENUE  
NEW YORK 21, NEW YORK

Dear Mr. Halpern.

The books are  
wonderful - Ann. they  
impressed me with  
them.

See you very soon.  
affectionately  
Helen Tobol.





DEPARTMENT OF ART  
CARNEGIE HALL

UNIVERSITY OF MAINE  
ORONO, MAINE

January 18, 1952

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, 22, New York

My dear Mrs. Halpert:

Please forgive my long delay in answering your letter of January 9th, in which you make some suggestions whereby we might obtain the Marin watercolor by paying the one thousand dollars at this time, and make up the remaining two hundred dollars at some later date.

I have taken your letter, with its very generous proposal, to Dr. Hauck, president of the University, through whom the gift was originally made; and I have come away with the decision to send all three paintings back to you, since it is impossible for us to add any funds to the allotted one thousand dollars. We can't very well approach the original donor for more money, nor are we financially able to up the amount ourselves. We cannot enter upon a purchase arrangement such as you set forth, whereby we'd be paying only in part now, and some at a later date.

You must understand the many limitations placed on us in a state institution. Funds are carefully allotted, and little deviation can be made for such emergencies. As I told you before, About the only way we can achieve such a wonderful thing as a Marin painting is through the generosity of some donor, or the artist himself.

Perhaps it was assuming too much, but I did feel that, in view of Marin's connections with the university, his honorary degree here, his love of the state of Maine, etc etc, that we might have an advantage over an average purchaser of a Marin work. You were generous, believe me, but unfortunately we were not even able to meet that.

For now, then, the matter shall rest; the paintings will be returned to you, and we shall hope for some opportunity to present itself at some future date.

Thank you, very much for all your trouble.

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ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

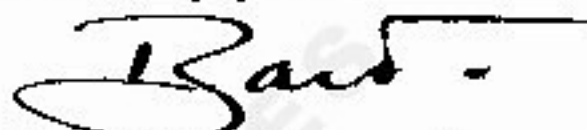
January 15, 1962

Dear Edith:

I understand that the picture which you have so kindly lent for exhibition in Germany and Austria arrived in New York last week. It will take a few days for customs clearance after which Budworth and Son will take care of the unpacking and repacking for distribution. I trust the painting will reach you promptly and in good condition.

I write at this time to thank you on behalf of the committee charged with assembling the exhibition for your generous assistance with the project.

Sincerely yours,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

whh/t



RICHARD S. DAVIS  
LOCUST HILL FARM  
WAYZATA 3, MINNESOTA

Jan. 16, 1952

Dear Mr. Man -

Forgive my delay  
in writing - a member  
of my family  
we have decided  
to purchase Shahn's  
drawing EHP 7 500.00

So will be accordingly

Sincerely yours -

Rich and S. Davis



TWENTY - SEVEN HUNDRED SOUTH MAIN STREET, BURLINGTON, IOWA

Jan 24 '52

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith -

VP

Shortly after I last saw you I succumbed to virus & and spent the next 48 hours watching the lights and the atmospheric effects of N.Y.C. from my bedroom window. That's all of N.Y. that I did see.

Just Thinking was waiting for me on our return not in the best of condition. She - it - had been unpacked by the warehouse before delivery. When they left the painting at the house they pointed out two rather dull scratches or marks in the lower left corner.

But more important, on close examination we have discovered that the picture has



**SPRINGFIELD ART MUSEUM**  
**SPRINGFIELD, MISSOURI**

January 4, 1952

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York City

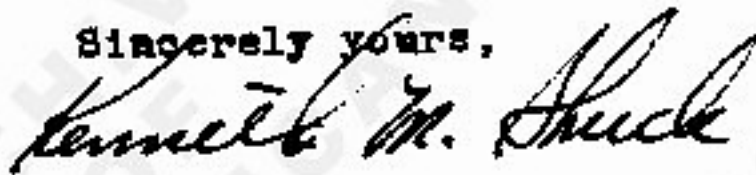
Dear Mrs. Halpert:

The Springfield Art Museum would like to add a Ben Shahn to its collection during 1952. Could you drop me a line noting possibilities and prices? As we are a small institution, we cannot indulge in a great number of purchases—but when we do buy the quality is important. We want a good Shahn.

If it would help to talk to you, I shall be in New York City for the College Art Association meeting January 24, 25, and 26.

Please let me hear from you.

Sincerely yours,



Kenneth M. Shuck  
Director

KMS/jh

STATE OF INDIANA  
BALL STATE TEACHERS COLLEGE  
MUNCIE

January 31, 1952

Department of Art


Mr. Charles Alan  
32 East 51 Street  
New York 22, N.Y.

Dear Mr. Alan:

We took care of your request in sending out the paintings. The Lea painting was bought by one of our school patrons, Mrs. Harry Kitselman. She owns a very beautiful home here and she has excellent taste so the painting will be shown in very attractive surroundings.

We enjoyed the exhibit and hope everything arrives at its destination satisfactorily.

Sincerely,

  
Alice W. Nichols, Head  
Art Department

AN/jl

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January 9, 1952

Mr. Meyrie R. Rogers  
The Art Institute of Chicago  
Chicago 3, Illinois

Dear Mr. Rogers:

I sincerely hope that I am not getting in your hair writing again about the folk art collection.

As you know, there is a tremendous interest in the material and we have several requests for similar groups. I do not want to reduce the selection for you and would therefore be ever so grateful if you would take the time to let me know which of the sculptures interest you the most, and whether you would like to have them sent for exhibition as you originally planned.

Under separate cover I am sending you quite a large portfolio of photographs of paintings which represent a very complete cross section of American Folk Art incorporating the various territorial characteristics in portraits as well as in the other media. There are only a few photographs of the Pennsylvania German material, but I was under the impression that you already have a group of fractures and I know you have a good deal of shalkware. Therefore, I omitted these, as well as the Schimmels which you previously mentioned.

Frankly, I am very pleased that we can still offer such a terrific selection, both in sculpture and in painting, and am glad that I restrained myself in the past by withholding the material from sale, even when I was desperately broke.

I am not putting any individual prices down, as we discussed the possibility of making up these two separate collections within a budget figure. The number of objects will naturally determine the cost, but as I originally stated, I am in a position to keep the figure down to a museum budget level.

I do hope that you will write me very shortly, so that I can go on with the two other projects starting with the items which you definitely eliminate.

My very best regards and wishes for a Happy New Year.

Sincerely yours

BGH:la

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January 9, 1962

Mr. Max Hurwitz  
284 East Houston Street  
New York 2, N. Y.

Dear Mr. Hurwitz:

Will you kindly send some one up to look  
at the new radiator you installed in the  
John Marin Room.

We do not seem to have any heat in that  
room whatsoever, even since you installed  
the radiator, and rather than tamper with  
it ourselves thought it best for you to  
come in to check on it. In this cold  
weather it is imperative that this be  
corrected. Would you please attend to it  
at your earliest convenience.

Sincerely yours

EGH:la

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vision, industrial design, lighting fixtures, shows, department store, etc.

January 25, 1932

I think it would be well to get any of the Stuart Davises from the Lowenthals, who have just about every period of his work included. In George Fitch's case, I would prefer the Demuth, which is a more important example relatively than the Marin. Otto Speer has one of the great Impressionist and a favorable type Miles Spencer, as well as many others. I suppose he will make his own decision. In fact, he has been Jerry:

No doubt you will be glad to add some of the pictures. However, if there is anybody you have in mind especially, I could suggest some of the pictures. And so, cheerio.

My best to you and Mary.

Joseph H. Hirsch, 6 Hawthorne Avenue, Portchester, N.Y.

Joseph Hirsch, 6 Hawthorne Avenue, Portchester, N.Y.

Dr. Michael Walter, 1924 Rittenhouse Square, Philadelphia, Pa. - Arthur Dove "Thunderstorm".

David Solinger - 39 Broadway, New York 6, N.Y. - Guggenheim "Bird and Lark".

Benjamin Lerner, 1085 Kenyon Avenue, Philadelphia, New Jersey - Paul Gauguin "Heads on Table".

Stanley J. Wolf, 1 Shore Road, Kenilworth, Great Neck, Long Island, N.Y. - Alphonse "Gambler in Venice".

Edward Koon, 6 West 77th Street, New York, N.Y. - Jacob Lawrence "End of the Day"; Ben Shahn "May Five".

All these people have major examples by the artist listed and have other pictures which they would include. All of them are businessmen interesting in art, tele-

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C O L L E C T

January 22, 1952.

AT PRESENT NO PAINTING AVAILABLE UNDER \$2,000.

WILL ADVISE AS SOON AS SMALLER NEW PAINTING AVAILABLE  
Downtown Gallery.



MRS. J. WATSON WEBB  
SHELburnE, VERMONT

January 16, 1952

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York, New York.

Dear Mrs. Halpert:

While peace and quiet rules at the Museum, we are trying to get the folk art inventory in shape. I have several questions about the numbering which are on the enclosed sheet. I would be very grateful if you will fill in answers for me and return this question sheet.

It has been very interesting working on the folk art and I studied the Index of American Design and the Lipman book (which I notice you proof-read) so that all the items look entirely different to me than they did when I first started working for Mrs. Webb.

Sincerely,

*Lilian Carlisle*

(Mrs. E.G. Carlisle)  
Shelburne Museum,  
Shelburne, Vermont.

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[1952]

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**House & Garden**

**One Eagle for reproduction -**

Copper in the quarter round, probably used as architectural embellishment. 19th century from Connecticut.

To be credited - Courtesy of The Downtown Gallery.

*M. Gretz* ①



From the law offices of SOLINGER & GORDON  
39 Broadway, New York 6, N.Y.

January 11, 1952

MEMO TO MRS. EDITH G. HALPERT:

To a one-time bookkeeper, the attached should be a model of clarity and efficiency. Will you please receipt and return the enclosure?

You looked pretty as a picture the last time I saw you and if this goes on you won't be able to do any selling because your customers will be distracted.



Enclosures-2

# WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. 78247 OR 7-1646

January 9, 1952

Downtown Gallery  
32 East 51 Street  
New York 22, New York

Gentlemen:

I realize what a very stupid mistake I made in regard to the Morris painting. It came about through sheer hurry as I was in the midst of arranging a big show and just skipped over the first line of your letter and read the the next direction which was

Cleveland Institute of Art  
Magnolia Avenue and Juniper Road  
Cleveland 6, Ohio

I hope you will not consider me quite the idiot I appear to be.

The exhibitor is now in Austin and will open next Sunday. The Kuniyoshi and Siporin paintings were shipped respectively to Cleveland and Boston. Austin has had instructions to return the boxes promptly at the close of their showing January 27, to Budworth.

Hoping that all will be returned in good condition, I am

Sincerely yours,

*Walter D. Dordick*  
Walter D. Dordick  
Curator of Art

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Mrs. Halpert Jan. 8 - 52

Dear shipping  
Express coll. the m  
C. M. Heffner  
Co. Pa. Water  
color the painting  
should be advised  
M. Respt.

C. M. Heffner

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

Mrs. Halpert

-2-

January 7, 1952

fluenced too much by commentators' criticisms as most of them are objective and they are not thinking of buying or living with the picture as I would be.

There is a possibility that I might be in New York in February and I look forward to seeing you at that time.

Our trip to New York from an art purchase standpoint was not totally in vain as we purchased a picture which we had been looking at for three years. I think it will do much to enhance our whole collection.

With best regards,

Yours sincerely,

B. W.

RDS/ps

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1452

PIERSON K. MILLER  
185 EAST PARK STREET  
CARLISLE, PENNSYLVANIA

AEA  
The Downtown Gallery  
New York N.Y.

Dear Mrs Halpert:

I am shipping to you today  
the three Schimmel pictures on approval.  
I am asking \$185<sup>00</sup> for the three  
pictures, and do not believe I will sell  
them unduly, however you look them  
over and give me your best price,  
by return mail.  
I do not need to tell you how hard  
these kind of campaigns are to fight, and as  
a matter of fact I will be surprised if  
I ever find any more.

Sincerely yours

Pier K. Miller



ESTELLE MANDEL

47 EAST 80TH STREET

NEW YORK 21, N.Y.

REGENT 7-5062

CABLES: ESTMANDEL

*Agent for Creative Artists*

January 22, 1952

Mrs. Edith Halpert  
Downtown Gallery  
32 East 81 St.  
New York City

Dear Edith:

Was a joy to tell Charles yesterday on the phone that already Abbott has decided to purchase the Ben Shahn, "Patterson", at \$2200. and the Jack Levine "Act of Legislature" at \$2200. They are beautiful pictures and my favorites.

The Kuniyoshi, of which we had a slide, they felt and I think I agree with them, that is is not exactly the example we want. But we would like priority to see any new important Kuniyoshi paintings which come in, or which you think are out and can be secured. Or, at a later date, we'd like to commission one to be specially painted for the collection. Will you talk to Yas about this in general?

And can you send me immediately a photograph and good biography of both Shahn and Levine?

Hope we sell some of the others too. Be in touch soon. Do let me know when we can ship the Levine.

Sincerely,

  
Estelle Mandel

EM:mh

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January twenty-sixth,  
1 9 5 2

Miss Estelle Mandel,  
47 East 80th Street,  
New York 21, N. Y.

Dear Estelle:

The joy was shared. I was really very pleased that you managed to put over two such outstanding paintings for the Abbott collection. Good work!

Yas is working very steadily now and keeps talking of his newest picture being a "run". Let's wait and see what this is like. I shall keep you informed about it and will call you as soon as it reaches the gallery. If it is not what you consider advisable for Abbott, we can then discuss the commission. Meanwhile, I think it best not to say anything to Yas. I find it bad tactics to discuss prospective sales with artists and I am sure you will agree with me. Jack will be very pleased with the news on the opening day of his show.

I have written requesting that the Levine be shipped to us immediately. We prefer to examine the picture before delivering it because you know what happens to these circulating shows and how the frames get messed up, etc. This will cause very little delay actually, but we will feel better about delivering the painting in its right condition.

And so, many thanks. I really enjoy working with you.

Sincerely yours,

egh-k.

**GALERIE DE BERRI**

Société à Responsabilité Limitée capital 150.000 Fr.

14, RUE DE BERRI

PARIS-VIII

Paris, le 11 Janvier 1952

BL Y 661 14-16

Mrs Edith Halpert  
Downtown Gallery  
38 east 5th Street  
New York N.Y.C.22

Dear Mrs Edith Halpert,

Our friend Mr Klaus Perls of New York during his visit in Paris, suggested that you would be interested in buying several water colours by Marin painted in France around 1906. One of our clients who owns a few of these water colours would be willing to part with them for a reasonable price.

In case they interest you we will gladly send you photographs.

May we have the pleasure of hearing from you.

Yours truly

*Edwin Livengood*

Ed. Livengood.

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M. KNOEDLER & CO., INC.  
14 EAST 57th STREET  
NEW YORK 22, N. Y.  
PAR 8, 22 RUE DES CAPUCINES  
LONDON, 14 OLD BOND STREET  
CABLE ADDRESSES  
"KNOEDLER"  
NEW YORK PARIS LONDON

January 21, 1952

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Thanks for sending me the copy of your letter of November 7th which somewhere along the line was mislaid.

I referred the matter to Coe Kerr who has charge of the contemporary exhibitions, and he has just informed me that our exhibition schedule is full for a year, and does not think the Per Krogh idea strong enough for us to make any displacements.

I am certainly sorry there has been all this delay in letting you know, and hope it has not caused you too much inconvenience.

Yours sincerely,

*W. F. Davidson*

W. F. Davidson  
M. KNOEDLER & COMPANY, Inc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

329 Maple Avenue Falls Church, Virginia

My dear Mr. Walcott,

Thank you so very much for the  
clipping from "Time" - we enjoyed it so much.  
Because we are both very glad we did not  
see it before - we feel that we actually gained  
the picture our subscribers without "Time"  
benefit!

We read the glowing reviews in both  
the "New York Times" and "Independent" but we  
did not know about the "New York  
Congress". Would it be too much trouble  
for you to send us the clipping - it  
would mean so much.



-2-

see some of the pictures that were in the Show.

I am looking forward to seeing you soon.

Yours sincerely,

Bob  
ps

RDS/ps

tion to publishing information regarding sales transactions,  
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on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January twenty-fourth,  
1 9 5 2

Mr. Vladimir Visson,  
Wildenstein & Co., Inc.,  
19 East 64th Street,  
New York, N. Y.

Dear Mr. Visson:

Following our telephone conversation, I am sending three catalogues of Paul Mase exhibitions held in New York and in London. Evidently you are familiar with his work and his European reputation.

Mrs. Lawrence Rockefeller and Mrs. Olds are both very much interested in establishing Mase in the United States. They both own examples of his work, which will probably be included in the exhibition.

Because of Mr. Rockefeller's association with your 50th Anniversary Exhibition, I thought you would be interested in having this show. The connections are obvious and I believe it would be a valuable asset to Wildenstein as well as to Mr. Mase.

I am seeing Mr. Rockefeller and Mrs. Olds tomorrow and should appreciate some expression of the prospects so that we can go further into the matter. Needless to say, I am very eager to be of help.

Sincerely yours,

egh-k.



January 24, 1952

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To the Downtown Gallery Artists:

Following the discussion at the artists' meeting last September and the subsequent letter sent to the artists, we now have all the data and are prepared to proceed with the plans for the mural project experiment and exhibition.

As you will recall, the primary reason for this project was to enter a field that holds promise of activity in the near future. Several inquiries have been made in the recent past, and because only two or three of the Downtown Gallery group have actual examples for reference, murals produced within the decade, no effective contacts have resulted. And it seems futile to convince an architect with the artist's record of the 1930's plus photographs of recent paintings, or only through the latter. Thus, it was agreed that a "portfolio" of studies by all the artists who are interested in mural commissions, would serve as convincing "samples".

It was further agreed that each interested artist would execute a sketch for a given wall for a given building, choosing a theme and style suitable for the project, and to his own personal direction, of course. The sketches are to be executed in the same medium and in the same scale to allow for uniformity for a portfolio arrangement, and for a travelling exhibition.

With the cooperation of Mr. Wallace Harrison, coordinating architect for the United Nations, what we consider an ideal choice was made: the Delegates' Lounge in the UN Meeting Hall. This choice offers the widest possible range in the way of a theme, and in the way of personal treatment of the subject.

The specific space is the North Wall of the Lounge. Unobstructed by clocks, lighting fixtures, etc., it has no wainscot and is a solid space in plaster. To the right of the wall is a long bank of floor-to-ceiling windows facing north. When the building is in use the lounge will be furnished, of course; it should be borne in mind also that numerous people will pass in front of the wall which extends to the floor. The details are as follows:

Wall Size:	23 feet high by 29 $\frac{1}{2}$ feet long
SKETCHES:	executed at the scale of one inch equals one foot
Medium:	any water medium (watercolor, casein, gouache, tempera) on cardboard size 26" x 32"
Delivery Date:	MARCH 15, 1952
EXHIBITION:	at The Downtown Gallery, April 1, 1952
Reference:	Blueprints of the Delegates' Lounge provided by the UN Headquarters Planning Office, may be seen at the gallery by calling Charles Alan.

We believe that the exhibition of these mural sketches will receive wide attention in the press and among the leading architects. We believe it will stimulate greater interest in murals and a specific interest in murals within the United Nations buildings. It may even result in some financial backing for murals. (Who knows?)

You are strongly urged to participate in this project. Please advise us immediately of your intentions. Please fill in the enclosed card and return it at once.

THE DOWNTOWN GALLERY



January sixteenth,  
1 9 5 2

Mr. W. B. Bryan,  
Minneapolis School of Art,  
200 East 25th Street,  
Minneapolis, Minnesota.

Dear Mr. Bryan:

Just a matter of idle curiosity - what plans have you devised in relation to the exhibition we discussed.

This morning I received such an enthusiastic letter from Laurence Schnesker regarding a large show we sent to the Institute of Art in Cleveland that the association of ideas occurred.

When you get a chance, do let me know whether you are "cooking up" something for the future.

It was so nice seeing you and I hope that you will be in New York soon again.

It is too bad that you cannot see the current Marin exhibition, which is really fabulous - even for Marin.

My best regards.

Sincerely yours,

egh-k.



F R A N K P E R L S G A L L E R Y

31 January 1952

The Downtown Gallery  
Attention : Mr. Charles Alan  
32 East 51st Street  
New York 22, N.Y.

Dear Charles :

Mr. Edward Wolpin of the Famous Music Corporation at 1619 Broadway, received as a present from Mrs. Cummings the Shahn serigraph " Silent Music " which I forwarded framed between two sheets of glass to him. This shipment arrived with the glass broken and I would be very grateful to you indeed if you would have it picked up and put into good condition and have it then delivered again to Mr. Wolpin.

There is a chance that Railway Express might pay for this damage as it was insured for \$ 50.00 Otherwise please be kind enough to bill me for the total charges.

Thanking you very much for this courtesy,

Sincerely yours,

*Frank*

Frank Perls

FRP: gn  
Copy : Mr. Edward Wolpin

*I am sorry about this but how else can I do it?*

350 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA • CRESVIEW 5-5217

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

*Jan might even have to replace the whole thing if the print is damaged.*

Mrs. MAURICE H. NOUN 3511 ST. JOHN ROAD DES MOINES 12, IOWA

January 3, 1952

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I have sent the Zerbe portrait of Max Beckman on to Detroit as you requested. Dwight Kirch was kind enough to have the Art Center pack it for me so I trust that it arrived in good condition.

I like the portrait very much but regret to say that it will not be possible for me to buy it at this time. Thank you so much for sending it out.

We enjoyed our visit at your gallery and hope to have more time to spend looking at pictures on our next visit.

With kindest regards,

Sincerely yours,

*Maurice H. Noun*

Mrs. Maurice H. Noun



# THE MAGAZINE OF BUILDING

PUBLISHED BY TIME INC. • 9 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

January 8, 1952

The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Attention: Mr. Charles Allen

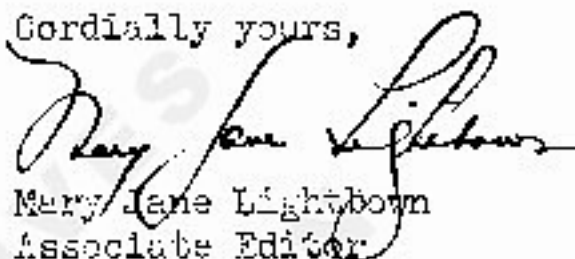
Dear Mr. Allen:

Following up our telephone conversation of today we plan to use a photograph of "World's Greatest Comics" by Ben Shahn in our February issue. It is agreed we will pay \$10 for this use.

We understand that this picture is to be credited as painted by Ben Shahn and reproduced by courtesy of The Downtown Gallery.

Mr. Colten is supplying us with a print of this picture, and we have asked him to bill us direct.

Cordially yours,

  
Mary Jane Lightbown  
Associate Editor


MJL/rk

tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[1952]

Many Graydon Hall  
The American University  
Washington, D.C.

Dear Sirs:



As a transplanted New Yorker I  
plus read the N.Y. Times on Sunday,  
and thus I noticed that your Gallery  
was exhibiting water colors by Georgia  
O'Keeffe. Unfortunately, I will be unable  
to come to New York until late in April,  
but I am interested in starting a very  
modest collection of art work with something  
by O'Keeffe. and, therefore, wonder whether  
you could possibly forward a marked copy  
of the catalog, indicating works for sale, with  
prices, and any other information necessary  
since I am strictly an amateur buyer.

However, O'Keeffe is my first choice  
among American artists and I would



Jan. 12-51

Dear Mrs. Halpert -

We were pleasantly surprised to read that you are coming to the North Country in the near future -

Not knowing how long your stay will be I am writing in advance, hoping you will find time to drop in to see us -

Most people could be persuaded, just by mentioning my beautiful Marion, but wouldn't you enjoy seeing the Falls at the foot of the Street and then walking in front of a roaring fire?

Transportation is free.  
So please don't hesitate to call -

Most sincerely

Paul Donohue

N.F. 2.6/48



# PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

January 25, 1952

Printed on publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I appreciate very much your kind reception of Dr. Arragon and myself when we visited you recently.


As I explained, we are doing a small international show from April 19 to May 19 next. Budworth will collect the works on April 1st for shipment to us, and they will be returned about the end of May.

We would appreciate very much borrowing the following paintings from you for this show:

John Marin	5/12 "Bathers, Maine" or "Sea Picture #I"	24 X 22 10000. 24 X 22 5000
Ben Shahn	10/4 "Anatomical Man"	40 X 27 2000.

Will you please give me the size, sales price and valuation for insurance on the above?

Sincerely,

  
Thomas C. Colt, Jr.  
Director



TCC:bgt



I would appreciate any advice that you could give me, any suggestions and a list of people to write for the 10 pictures that I need. I apologize for heaping extra activity on your already over-crowded schedule.

As usual, we will print a catalogue of some sort, containing an illustration of the work of each artist, a brief critical appraisal, biographical note and listing.

The expenses of pickup, handling, packing, shipping and full insurance coverage will naturally be borne by us from the time the pictures leave until they are returned.

I think this covers the situation pretty thoroughly, and now we will await your reply at your convenience. Mr. Ludington is going away for an extended trip within a couple of months, so I am anxious to get started on the organization of this exhibit.

Thanks for whatever you may do, for any suggestions and also, many thanks for your Holiday Greeting. Esther and I extend our best wishes to you and to the Downtown Gallery.

Sincerely yours,



Donald Bear, Director

January 31, 1952

Dr. Paul Sachs  
c/o Widener Library  
Room F  
Cambridge 38, Massachusetts

Dear Dr. Sachs:

With the opening of the Jack Levine Exhibition, I thought of writing to you in the hope that you would be in New York during the next three weeks.

I think you will be very pleased with the development in his work, and it is always nice to see you.

Sincerely yours

EGH1a



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Marion  
O'Keefe

Now is the time for 1 all good men to come to te the aid of thier

party "#%\_&'()\*~POIUYTREWQASDFGHJKL:@?.,MNEVCXZ

\*)('&\_#%"QWERTYUIOP~:LKJHGFDSA ZXCVBNM,.?<

now is the time for all good men to come to the aid of thier  
party now is the time for all good men to come to the  
aid of their party

Mr. Thomas Parker

Dear Tom

I thought that the enclosed might be of interest to you. Mrs. Moore's reply is self explanatory.

Let me know whether you have any special plans at the present.

My best to the family

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in both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 9, 1962

Mr. Kenneth H. Shuck, Director  
Springfield Art Museum  
Springfield, Missouri

Dear Mr. Shuck:

Thank you for your letter.

We shall indeed be glad to cooperate with you  
in relation to the Ben Shahn painting.

Since we have very little available at this time,  
I think it might be best to wait until you come  
to New York for the College Art Association  
meeting. By that time we expect to have one or  
two new pictures which Shahn has been working  
on during the past few months. We also have a  
group of his watercolors and smaller examples  
which may be more within your budget.

In any event we can show our complete record  
file of his work, slides and originals, so that  
you may judge for yourself. I look forward to  
meeting you.

Sincerely yours

EGWla

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# WESTERN UNION

W. P. MARSHALL, PRESIDENT

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NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

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1952 JAN 18 PM 2 46

DA363

D-SEC267 NL PD=SANANTONIO TEX 18

=YASUO KUNIYOSHI=

=DOWNTOWN GALLERIES 32 EAST 51 ST NYK

=MOST ANXIOUS TO ACQUIRE REPRESENTATIVE PAINTING OF YOURS  
FOR MUSEUM COLLECTION STOP WITH LIMITED BUDGET MUST ASK  
WHAT IS MINIMUM PRICE ON SMALL TO MEDIUM SIZE PAINTING  
APPRECIATE ANSWER BY WIRE COLLECT TO 119 EAST KINGS

HIGHWAY=

MRS CHARLES F URSCHER JR ACQUISITIONS WITTE MUSEUM

=119=

COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

*EGA I opened this -  
They had "My Fate in  
your Hand" in their show -  
Pty now in Cleveland  
Cg*



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January fifteenth,  
1 9 5 2

Mr. George E. Tucker,  
900 Ward Parkway,  
Kansas City 2,  
Missouri.

Dear Mr. Tucker:

The picture you describe is so similar in description to the work of William Harnett that I am sure Meurer was of the latter's school.

Although I am very familiar with Harnett's career, I have no knowledge of Meurer whatsoever. I would suggest that you communicate with Mr. Alfred Frankenstein, c/o The San Francisco Chronicle, San Francisco, California.

Sincerely yours,

egh-k.

January twenty-fourth,  
1 9 5 2

Mrs. E. G. Carlisle,  
Shelburne Museum,  
Shelburne, Vermont.

Dear Mrs. Carlisle:

It was good to hear from you.

I am returning your list, with the information you requested. Mrs. Webb mentioned that you had a complete set of eagle photographs and many others, together with the necessary data. As you know, I am maintaining a catalogue of the collection here in the large folios and, naturally, need all the new data as it appears unless it emanates from this gallery. You might remind Mrs. Webb of this.

I envy you the peace and quiet of Shelburne. It is pretty hectic in this place.

Best regards.

Sincerely yours,

egh-k.  
encl.



544 Fraulein  
1090 Napoleon on Horseback  
164 Flying Eagle by Willard S. Hansee  
73 Mourning Picture - James Dodge  
1234 Birth Certificate - Maria Magdalena Gunzinger  
1225 Birth Certificate - Rebecca Zehner  
621 Book Plate - Veronica Mosser

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# SOME AMERICAN COLLECTORS OF CONTEMPORARY ART

## NEW YORK CITY

Stephen C. Clark  
Ralph Colin  
Chester Dale  
George Fitch  
Morton Geller  
X Philip L. Goodwin  
Alexander Hillman  
X Edgar Kaufman, Jr.  
Albert Lasker

Dr. Isidore Levy  
Sam A. Lewisohn  
Dan Longwell  
Milton Lowenthal  
Roy Neuberger  
X Clifford Odets  
George Paley  
Henry Pearlman  
Bernard Reis

X David Rockefeller  
X Nelson Rockefeller  
Harry Ruddick  
F. C. Schang, Jr.  
John Senior, Jr.  
Otto Spaeth  
Louis E. Stern  
X Edwin C. Vogel  
Thomas Watson  
X John Hay Whitney

## CHICAGO, ILL.

Leigh Block  
Earle Ludgin

Samuel Marx  
Chauncey McCormick

Walter Paepke

## CALIFORNIA

X Robert Gross, Los Angeles  
X Wright Ludington, Santa Barbara  
Stanley Barbee, Beverly Hills  
Ronald Coleman, Beverly Hills  
Tom May, Beverly Hills  
Thomas Mitchell, Beverly Hills  
Vincent Price, Beverly Hills  
Edward G. Robinson, Beverly Hills

## OTHER STATES

Lee Ault, New Canaan, Connecticut  
Senator William Benton, Washington, D. C.  
Morton May, St. Louis, Missouri  
Allan Miller, Solebury, Pennsylvania  
James Schramm, Burlington, Iowa  
Charles Zadok, Milwaukee, Wisconsin

And ten collectors from Texas.

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*Stanley Wolf*  
*Joe Wishnom*  
*Laurence Eddie Kook*

*Deafness - [unclear]*  
*Heater - [unclear]*

*Walter - [unclear]*

*[unclear]*

*[unclear]*



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE  
RICHMOND, 20

# COMMONWEALTH OF VIRGINIA



29 January, 1952

Miss Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

Your letter of January 24th has been received. I am returning the bill of Mr. Rosen's which you sent as I do not see a \$125. item. Perhaps this is the wrong bill. I would think, too, that the Insurance Company would like to have the painting identified as the "Cafe Place des Vosges" by Stuart Davis.

I am more than sorry to be writing you again but you know how these adjusters are. I suppose the auditors keep them in line.

Cordially yours,

*Violet M. D. Pollard*

Mrs. Jno. Garland Pollard,  
Associate Director for  
Business and Membership.

P-s

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January 31, 1962

Mrs. Charles F. Urschel, Jr.,  
Witte Memorial Museum  
Brackenridge Park  
San Antonio 2, Texas

Dear Mrs. Urschel:

As you gathered from our telegram, Kuniyoshi turned over your inquiry to us.

Unfortunately he has painted very few small examples in recent years, concentrating more on larger paintings which range in price from \$2000 to \$6000. The few easels and smaller pictures sell practically the same day that they arrive. However, I shall bear you in mind and the moment we receive from Kuniyoshi a painting within \$1000, I shall send you a photograph with all the particulars.

Sincerely yours

EGH:la



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1901

#### SYMBOLS

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VLT=Int'l Victory Ltr.

(41)

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,NA172 PD=SANFRANCISCO CALIF 14 957A=  
DOWNTOWN GALLERY=

32 EAST 51 ST=

RETURNING SHAHN PAINTING BY EXPRESS TOMORROW. AIR MAIL  
LETTER ENROUTE SORRY FOR DELAY IN ANSWERING=

=ADRIAN MALONE=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



UNIVERSITY OF MINNESOTA  
THE UNIVERSITY GALLERY  
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

January 17, 1952

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 E. 51 Street  
New York 22, New York

Dear Edith Halpert:

We have found the M. P. Raymond Family, 1016. I am embarrassed to admit this because it would appear that we had not been careful in the checking in; however, referring to the original check list we found that it had a red mark beside it, but over this was another check which indicated that our people found it. I am afraid I was to blame for should have gone back through all of our records and made a recheck as they were installed in the cases and in that way I would have found it. I am happy to get this back to you right away so that you will not need to check with the warehouse on it. I am certainly embarrassed not to have checked into this more accurately before I wrote you last, but ordinarily our people are so careful and accurate in checking things in that we have little trouble, and therefore, in that case I was a bit lazy and relied on them.

Do you have any specific material which would be available to us on the different types of this art; for instance, we cannot quite figure out what the Henry Clay figure was used for. Certainly from its condition it did not stand out in the open. Do you know what function it performed? Also, for our students, it would be a very interesting subject to go into the history of fractures so if you have anything on this subject on the mourning pictures we would be most appreciative if you have it or can tell us where we can find it.

One question has arisen, and I hope I did right. Our Art Department photographic section, has asked to take photographs of the Folk Art for the files. I explained to them it could be done, but only with the understanding that they were not to be reproduced or used in any way without permission from you. However, one thing they do want to do which I think is extremely interesting - they wish to use one of the photographs to blow up for a wall mural to be used in Jones Hall for a decoration for the walls. It has been felt that the bare walls in Jones Hall did not indicate that this was an art building; therefore, they are intent on remedying this. Would you have any objection to this?

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January 2, 1952

Mr. Adrian Malone  
100 Spring Grove  
San Anselmo, California

Dear Mr. Malone:

Since you mailed a receipt for the Ben Shahn, we take it for granted that you have had the painting in your home for some time.

Naturally we are eager to know your decision in the matter, particularly since there are no Shahns available at present for exhibitions, and as I pointed out, there is a tremendous demand.

Now that you have lived with this superb painting, I take it that you intend to retain it permanently. Would you let me know.

It was so nice meeting you and I hope to have the pleasure of seeing you and Mrs. Malone in the near future.

Sincerely yours

EGH:la

Telegraphed 1/12/51

2656 PENOBSCOT BUILDING  
DETROIT

January 25, 1952

Dear Mrs. Halpert:-

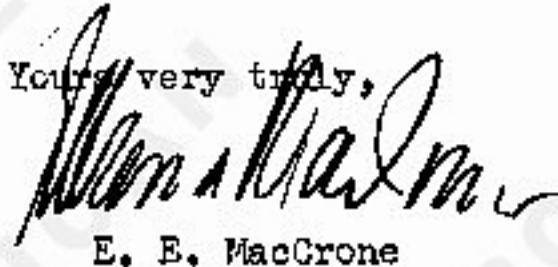
When I was in New York this past week I called to have a look at the Marins and thought they were all very interesting and highly worthwhile.

Apparently the exhibition has been successful because I noticed numerous little red stars which I assume means the pictures were sold.

There was one oil in the Marin room on the ground floor that I liked particularly and was told that its title was simply "Rocks And Sea Off The Coast Of Maine." It was in a brass or copper frame which I thought complemented the picture. I am led to inquire if you would be interested in selling it to me on the basis of taking my three Marin water colors in exchange, the balance in cash. As you know I have one that cost \$2,000.00 upon which I have paid in round figures around \$1,800.00, and then I have two earlier ones that I purchased some time ago. If you would care to do so you might let me know how much cash you would want in addition to these three water colors, and I could then determine very quickly if such a transaction would be possible for me.

My congratulations upon your present success and my regards to you.

Yours very truly,



E. E. MacCrone

Mrs. Edith G. Halpert,  
The Downtown Gallery, Inc.,  
32 East 51st Street,  
New York 22, New York

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January 31, 1962

Mr. Alexandre Rabow  
Alexandre Rabow Galleries  
847 Sutter Street  
San Francisco 2, California

Dear Mr. Rabow:

As sole agents for Georgia O'Keeffe, we have a comprehensive group of her paintings in our stock. As a matter of fact we are opening a one-man exhibition of her pastels dating from 1914 to 1945, in about two weeks.

As you know, her paintings vary in subject matter, size and consequently in price. If you would give me some indication regarding the latter, and let me know whether your client is interested in landscape, flowers or abstractions, I shall make a small selection for you immediately. It is difficult to do this haphazardly as O'Keeffe stands for so many different characteristics to so many different people, and it will mean that I would have to send you about twenty-five photographs.

As soon as I hear from you I shall attend to this matter.

Sincerely yours

EGH:la

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ALEXANDRE RABOW GALLERIES  
547 BUTTER STREET  
SAN FRANCISCO 2  
YUkon 2-2593

Jan. 23, 1952

The Dorantown Gallery  
32 E. 51 St.  
New York, N.Y.

Dear Miss Halpert,

One of my clients  
would like to buy an oil by Georgia O'Keeffe.  
I suppose that you have some and will  
be very thankful if you would  
assist me in this matter. Please  
send me photographs and prices -

Thanks in advance

Sincerely yours

A Rabow

P. S.

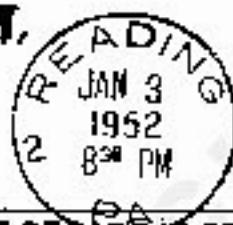
you may inquire about me  
at Knoedler's Inc. (Mr. Brooks)

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.



THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery  
32, East 51 - St.  
New York (22)  
N.Y.

ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

January 7, 1952

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Under separate cover I am sending you a group of photographs of the latest work of Seymour Fogel, about which I talked when I was in New York.

I really believe that Seymour is doing the most exciting work that is being done in this part of the country. He is a most intelligent boy and I think will continue to improve and do big things if he has the proper guidance from a gallery that is interested in him and has the knowledge and intelligence to inspire him.

I thought you might be interested in these pictures and ask that you return them to me. You will notice that the titles and sizes are on the back of each. You will also notice that we recently purchased one of the pictures called "The Ascension". This makes the second picture of his that we own, the first being one that we purchased from the Levitt Gallery some years ago.

Best regards.

Yours sincerely,

Bob

RDS/ps

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January 23, 1952

Miss Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Miss Halpert:

I received your letter of October 31st, and since that time I have had the Harnett painting photographed and cleaned.

It is unfortunate the enclosed photograph is black and white, because the color in the painting is very significant. The exact dimensions of the painting are 8" x 10".

I would appreciate hearing from you at your earliest convenience as to the value of the painting, and whether or not you might be interested in purchasing it.

Sincerely yours,

*Edward P. Price*

Edward P. Price  
7264 Fountain Avenue  
Hollywood 46, California

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January sixteenth,

1 9 5 2

1-10

Mr. C. C. Cunningham, Director,  
Wadsworth Atheneum,  
25 Atheneum Square, North,  
Hartford 3, Connecticut.

Dear Mr. Cunningham:

Unfortunately Stieglitz maintained no record file such as we have, but we have gradually obtained photographs of many of the paintings in museums and private collections and are working on a catalogue resume. I have a vague recollection of the Burroughs painting, which was offered to us. Suppose you send me a photograph and I shall see what I can do about jogging Marin's memory for the original title or have him supply a new one.

I am glad that you, too, feel that you should have a group of Marine in the museum collection. Since we have his entire production here, covering a period of almost fifty years, it seems possible that we can find a representative group of "breathless" ones. As you probably know, a good many of his pictures have sold since we have taken over completely. As a matter of fact, in the current exhibition we had to limit the number of sales as we want to retain at all times a complete cross-section of his work, including examples of each year. We have been separating the pictures into two groups, one for general distribution - that is to collectors - and the other, which we consider key pictures, for museums. The latter group is not very large and I believe it imperative for any museum, which is serious about having an outstanding unit, to work quickly. This is not sales talk, as you must know by this time.

Suppose - because of your limited time - I assemble about fifteen paintings, representing peaks in respective periods and forming a true cross-section of his contribution. From this group you could then choose tentatively. Marin will be glad to help us with this plan as he understands the value of such representation in so important a museum. What do you think of this idea?



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE INSTITUTE OF CONTEMPORARY ART  
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

January 8, 1952


Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I realized the blank I had drawn  
as soon as my letter left. I lapse into  
thinking that you have all the good  
painters.

I shall let you know when I can  
come down and look forward to seeing you.  
What sort of friend am I - bosom?

Ever yours,

  
Frederick S. Wight  
Associate Director

FSW:js

January 31, 1962

Mr. Edwin Livengood  
Galerie De Berri  
12, Rue De Berri  
Paris, VIII, France

Dear Mr. Livengood:

Thank you for your letter.

Because -- in this gallery -- we act as agent for our artists, we do not make outright purchases at any time. Should we buy paintings by these artists, we would create competition for them with the works we own. Therefore, we have this firm policy of selling only for the artists.

However, I shall mention this to Mr. Marin in the event that he would be interested in making the acquisition.

Sincerely yours

EGHla

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery  
32 East 51st Street  
New York, N.Y.



January 11, 1962

Mr. Robert D. Straus  
Straus Frank Company  
Houston, Texas

Dear Bob:

It was good to hear from you.

Today I received the photographs that you mentioned in one of your letters and was very much impressed with the development in Fogel's work. I think you made an excellent choice for your collection.

I believe I mentioned to you when we talked of this matter once before, that we cannot, under any circumstances, add to our roster at the present time, and since Fogel had been represented, or is still being represented by a New York dealer, he would not fit into the category of New Artists for the Ground Floor Gallery.

I was very much interested in your comments about the Davis and certainly agree that if any part of the picture displeased you, it is just as well that you did not make the acquisition. Of course I don't see eye to eye about the lower section of the painting. To me it certainly is a complete and consistent statement, and among the top pictures in contemporary art. But no matter how good a painting is, it is the personal response that is the most important factor.

Incidentally, you said nothing about the Dove situation and I am curious as to whether you are still considering one for the future.

I am delighted to hear that you will be coming up in February and can tell you that you will have a very special treat because the Jack Levine exhibition will be on view from January 26th through the middle of the month. Try to make it early enough in February to see what we think will be one of the sensational shows of the year. It is too bad that you are missing the current Marin show. As a matter of fact, I think that you and Carol should move up here to see what's cooking all the time. Besides, it is always wonderful to see you both.

Sincerely your

ESM:la



2.

like to take this opportunity to perhaps  
acquire one of her works.

Thank you for your consideration  
and attention in this matter.

Michelle Freedman

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET  
SANTA BARBARA, CALIFORNIA  
TELEPHONE 7878

DONALD BRAR  
DIRECTOR

January 17, 1952

MARY OLDFIELD STEELE  
ASSISTANT TO THE DIRECTOR

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

You may remember that when I saw you over a year ago, I mentioned that Mr. Ludington and I were planning to do an exhibition featuring the work of Ben Shahn, Karl Knaths and Lee Gatch. Last year being our anniversary year, we were somewhat thrown off schedule, but we would like to arrange to have this exhibit in Santa Barbara next June, and Mr. Howe of the Legion of Honor in San Francisco would like to hold it in July.

There are two Shahns that I know of on the West Coast that are available - one from Mr. Ludington's collection; the other at the Legion of Honor. It is our wish to include 12 pictures by each artist in the exhibit; therefore I turn to you for the possible loan, list or advice on obtaining the remaining 10 examples of Mr. Shahn's work that we would need.

It may be that the Portland Museum will also be interested in the show for August, but I do not know as yet. Thus far we have planned only on ourselves and the Legion of Honor. Of course, I will write a letter to Mr. Shahn in care of you, setting forth the idea of the exhibition. This letter will be written within the next three or four days. However, I thought it just as well to get this off to you as sort of advance notice.

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January 26, 1952.

Mr. Jerry Bywaters, Director, Dallas Museum of Fine Arts, Dallas 10, Texas

Dear Jerry:

I am so glad that you decided to add some collectors whose interest is more centered in American art and not "contemporary art" produced during the past twenty-five years. Below I am listing the names of collectors who, I think, will be glad to lend and - to speed up the work - I am also listing the paintings which I know would be among those they would like to be represented with:

Henry Dreyfus, 969 San Pasqual Street, Pasadena, California - John Marin "Boat and Sea" (the famous watercolor with the schooner and the black sun).

Joseph Hirshhorn, 6 Hawthorne Avenue, Portchester, N.Y. - Kuniyoshi "Look It Flies".

Joseph Gersten, Highland Terrace, Brockton, Mass. - Jack Levine "The Royal Family"; David Fredenthal "Bread"; Julian Levi "Blackout"; and Karl Zerbe "Martial Clown".

Dr. Michael Watter, 1924 Rittenhouse Square, Philadelphia, Pa. - Arthur Dove "Thunderstorm".

David Bolinger - 39 Broadway, New York 6, N. Y. - Guggenheim "Third and Icarus".

Benjamin Tupper, 1085 Kenyon Avenue, Plainfield, New Jersey - Paul Burlin "Heads or Tails".

Stanley J. Wolf, 1 Shore Road, Kenilworth, Great Neck, Long Island, N.Y. - Siporin "Carnival in Venice".

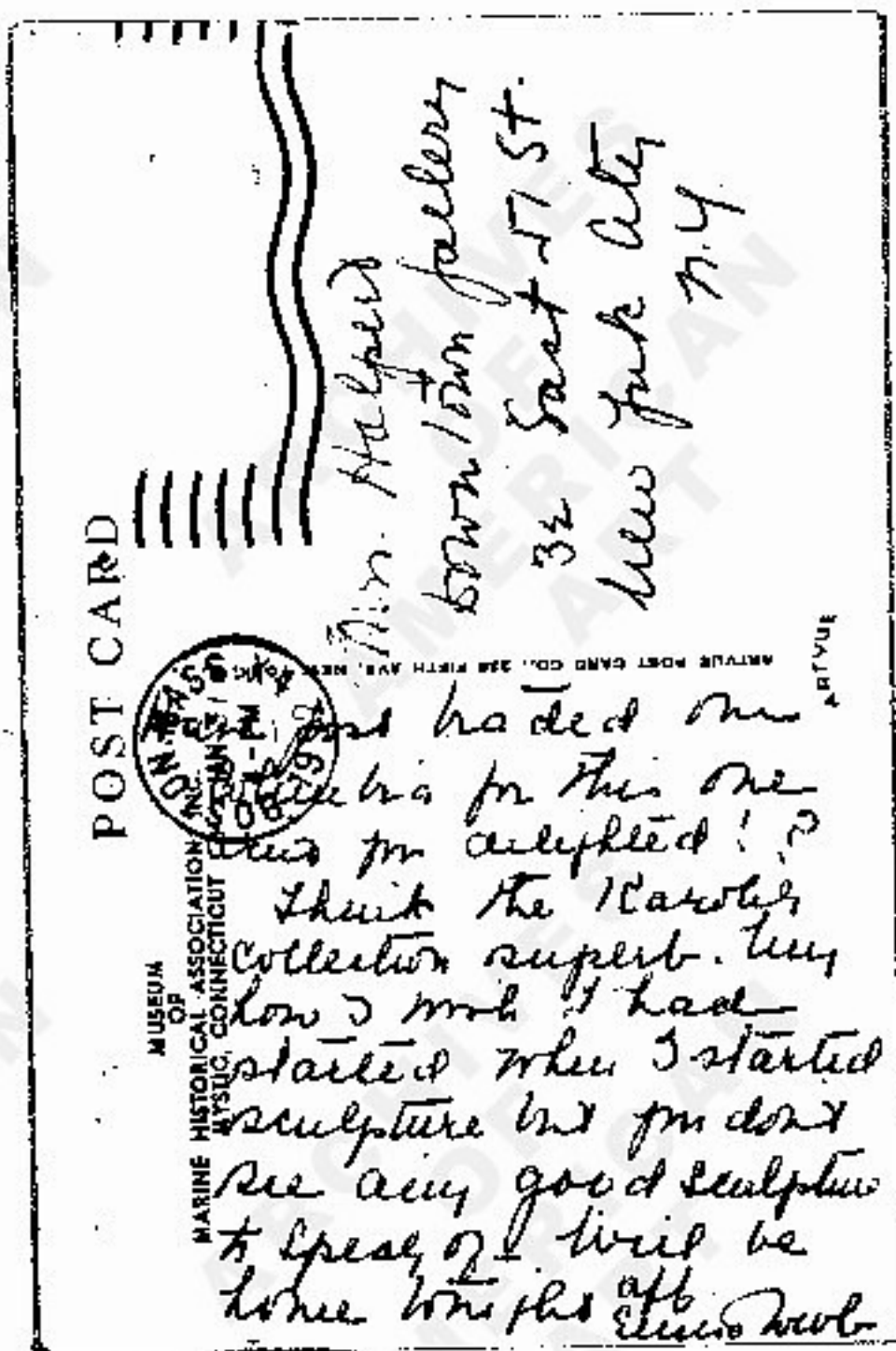
Edward Kook, 6 West 77th Street, New York, N.Y. - Jacob Lawrence "End of the Day"; Ben Shahn "May Five".

All these people have major examples by the artists I listed and have other pictures which they would include. All of them are businessmen incorporating mining, tele-

*CR*  
*this is the list*



rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





THE ART INSTITUTE OF CHICAGO

January 11, 1952

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Dear Mrs. Halpert:

At the recent meeting of the Board of Trustees of the Art Institute of Chicago, the Trustees accepted with deep appreciation your gift of December 31, 1951, to our Department of Prints and Drawings of the Ben Shahn, Grinning Politicians, 1951.

The Trustees of the Art Institute are indeed most grateful for the thoughtfulness and generosity on your part in presenting this gift to the Department of Prints and Drawings. Never before in its history has the Art Institute served so many people through its school, its galleries and the museum. The interest you have expressed in assisting us to maintain and expand these services is most encouraging to all of us.

Very sincerely yours,

*Chauncey McBrink*  
President

*Daniel Catton Rich*  
Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

January 7, 1952

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I was very disappointed that I was not able to see you before leaving New York. As usual I put off a number of things to the end of the visit and had a hard time finishing everything, most of which represented business appointments. You may rest assured that I was not at all offended about your comments concerning my indecision on the Stuart Davis. I have always greatly respected your judgment and want you to continue to give me your frank advice. To date, with your assistance and advice, we have assembled a group of pictures with which it has been a great pleasure to live. I want to continue on the same basis.

I was more disappointed than I can tell you about changing my mind on the Davis picture. I went down to the Whitney Museum with the idea of merely confirming my previous decision to purchase the picture but I wanted to have a little more time as I did not want my decision to be based on first sight and on the advantageous position and lighting given the picture in the exhibition. I looked at the picture for nearly an hour and there were many things about it which disturbed me and made me realize that it was not the picture with which I would want to be continually. I think the artist has missed a great deal in his painting in the lower part of the picture where he has done a number of things which I believe to be superfluous to the general idea of the painting as a whole.

I referred to Mr. McBride's criticism but the one I read was not at all favorable. However, I do not believe I have ever been in-

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January 2, 1932

Dr. Leonard V. Smiley  
745 Fifth Avenue  
New York 22, N. Y.

Dear Dr. Smiley:

In view of your interest in American art, I think you will enjoy tremendously the exhibition which opened today, of the 1931 paintings by John Marin.

He is the number one artist of America and a one-man show of his paintings -- both in oil and watercolor -- is a real experience.

Do come in.

Sincerely yours

EGH:la

[1952]

*Memo*

*4007 Stonebridge Drive  
Dallas, Texas*

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Dear Edith,

We sold eight paintings at the preview Saturday. Among the buyers was a young painter by the name of Despina Chrysomalides. She bought the Shahn and would like to pay for it on the installment plan--she works in our store and I can vouch for her. Would you write her and tell her what your easiest payment plan is--she would rather start after Christmas if it is o.k. with you. Her address is 3801 Potomac, Dallas.

We were all very pleased with the sales. I am enclosing one of the clippings--will send you more when I get them from the paper. Thank you again for all your help and cooperation. We are raring to go on next year's show!

Fondly,

*Betty*



January 12, 1932.

Dear

Because so many of The Downtown Gallery artists reside outside of the New York area, it was not feasible to hold a general meeting and because there were two very important issues that required instant decision, I invited a small cross-section of six artists to meet with Charles Alan and myself on Sunday, January sixth. The artists were George Morris (Chairman of the Downtown Gallery Welfare Fund Committee), Stuart Davis, David Friedenthal, Ben Shahn, Karl Zerbe, and William Zorach. The two recommendations arrived at are enclosed for your immediate consideration. Unless we receive word to the contrary on either issue, we shall put both recommendations into practice and, for the convenience of bookkeeping, make them retro-active as of January 1, 1932.

Needless to say, I feel about both recommendations, as the Welfare Fund was always a pet idea of mine and a decrease in the artists' expenses a fond hope. At the meeting the artists arrived at the conclusion explained in the attached statement - and from a realistic point of view, I must confess that I agree with them. Regarding the second recommendation, I am extending an invitation to each artist to look at the annual statement in order to appreciate why such a decision was imperative and, by the same token, was made by those present.

I hope that you will take the time to express your feelings, pro and con, in detail in the near future - long before we have our annual meeting.

Sincerely yours,

sch-k.  
encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January twenty-sixth,  
1 9 5 2

Mr. Samuel P. Ziegler,  
Head of Art Department,  
Texas Christian University,  
Fort Worth 9,  
Texas.

Dear Mr. Ziegler:

Since we have always enjoyed working  
with you, we shall arrange another  
exhibition for your Fine Arts Festi-  
val.

With so much time ahead of us and  
with such tremendous activity in our  
current gallery show, we can get to  
work on it in a month or so - when we  
shall send you a tentative list so  
that you can get started on your pub-  
licity.

Sincerely yours,

egh-k.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 22, 1951

Mr. R. A. Mentschel  
1117 15th Street  
Waynesboro, Virginia

Dear Mr. Mentschel:

Under separate cover we sent you an announcement of the John Marin exhibition which opened today.

Since you indicated an interest in this artist's work, I am very eager to have you see his 1951 production which is now on view. The paintings are really superb and offer a tremendous experience.

I hope you are planning to be in New York during January, and will come in to see this exciting exhibition.

It was so great meeting you and I hope to have the pleasure of seeing you and Mrs. Malone in the near future.

Sincerely yours

EGH:la

EGH:la

January 22, 1951

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**SHELBURNE MUSEUM**  
INCORPORATED  
SHELBURNE, VERMONT

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MRS. F. D. SCHONDOYER  
ASST. TREASURER

LEWIS N. WIGGINS  
DIRECTOR

FREDERICK P. SMITH  
CLERK

January 21, 1952.

Dear Mrs. Halpert:

Please accept the sincere thanks of the Board of Trustees and myself for the glove maker's trade sign you so kindly have given to the Museum.

Your gift has been recorded in the Museum's gift book which will be on permanent exhibition at the Museum when it is officially opened.

We deeply appreciate your help and interest and hope when the Museum is completed you will be proud of having had a part in it.

Sincerely yours,

*Electra Webb*

Mrs. J. Watson Webb  
President

Mrs. Edith G. Halpert,  
32 East 51st Street,  
New York, New York.

*Edith G.*  
*50 prints*  
*1951*

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**SPRINGFIELD ART MUSEUM**  
**SPRINGFIELD, MISSOURI**

January 14, 1952

Mrs. Edith Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.


Dear Mrs. Halpert:

Thank you for your prompt reply.  
I shall call and make an appointment to see you during the College Art Association meeting. I do hope I may find a good Shahn within our range.

I had the pleasure of meeting you at the Association of Museums Convention luncheon at the Pennsylvania Academy of Fine Arts last year. I was (and still am) that callow fellow sitting two places to the right.

With best wishes I am

Sincerely yours,

  
Kenneth M. Shuck  
Director





# Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

## Williamsburg, Virginia

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January 25, 1952

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Since receiving your letter dated December 27, I have endeavored to locate any communications from you to Colonial Williamsburg, giving additional information about items in the Abby Aldrich Rockefeller collection of early American art. I regret to say that I have been unable to find any.

May I request that you provide me with any attributions which are not in the catalogue, but which you feel should be there? This would be a great service and would, of course, add to the interest in the catalogue and the collection. I will be pleased to have your suggestions for reproductions as well.

I am sorry that you feel the material appearing in James Cogar's introduction to the second printing of the catalogue incorporated material that had appeared in your earlier one. I have reread them both since receiving your letter and cannot observe any similarity. You might be interested to know, however, that we had planned from the beginning that the present curator of Colonial Williamsburg, John M. Graham, would write the introduction to the new edition.

We shall be most grateful to you for this friendly assistance.

Most sincerely,

*Parks Rouse, Jr.*

Parks Rouse, Jr.  
Director of Publications



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

January 18, 1952

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I wish to acknowledge receipt of Seymour Fogel's photographs. Since sending them to you, I realize that his present work is not as representational as most of the artists' work that you have in your gallery and, therefore, some other gallery might be better for him. I did not mean for him to fit into your ground floor gallery as he is much more advanced than the artists you have there. Fogel severed his connection with the Mort Levitt Gallery some time ago.

I must forget about Dove at the present time because we have purchased about all the art that our bank roll will stand. I believe I told you that while in New York we purchased an outstanding Rattner and a Morris Graves' drawing. I have just received word from Curt Valentin that while in Italy he was able to secure for me a large Marini sculpture which I eagerly wanted. It is really a wonderful piece of work. Besides the Fogel, we also purchased a picture and two pieces of sculpture out of the recent Texas General Show. You can readily see from all this that we have been pretty active in the art market.

I do not believe that I have told you that we have made another "purchase", delivery to be made in June. To be less subtle about the matter, Carol is "expecting".

I am certainly sorry I missed the Marin Show. It received wonderful write-ups in all the publications. I hope I get a chance to

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January 16, 1952.

Mr. D. S. Defenbacher, Director,  
Fort Worth Art Association,  
Public Library,  
Fort Worth, Texas.

Dear Dan:

Dr. Paul J. Sachs just notified us that he is purchasing the drawing "Totems in Steel" by Charles Sheeler for the collection of the Fogg Museum. He is agreeable to allowing the drawing to remain in Ft. Worth for the duration of your exhibition. Will you, however, withdraw it from sale and is it too much to ask you to ship the drawing directly to Dr. Sachs, c/o The Fogg Museum at the close of your exhibition.

Sincerely yours,

ca-k.

P. S. If you have been hearing about the warm spring weather we are enjoying in New York, it has been caused by the heat of Edith's and my curiosity as to your decision on the other paintings. By the way, thanks for sending the O'Keeffe on to San Francisco.

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January twenty-fourth,  
1 9 5 2

Mr. Frank Perls,  
350 North Camden Drive,  
Beverly Hills, California.

Dear Frank:

This is just a brief note to ask you to please return, as soon as possible, the two paintings you took for your Christmas exhibition. These are the O'Keeffe "Barn with Snow" and the Stuart Davis "Summer Twilight". We are particularly anxious to have the Davis at the gallery as soon as possible, as we have a customer who is extremely interested - having seen a photograph of the painting. In the same shipment we would appreciate it if you would send back the Kuniyoshi "Girl at Window."

Again the old question - don't you want your stock changed and replenished? However if you are planning a trip East in the near future, we might as well wait until that time.

When you were at the gallery, I neglected to make notes and, consequently, I have forgotten the dates of the three-man show you wish us to send you. Would you refresh my memory?

Since I wrote Bill Brice a long, long letter and since I tried to reach them to say "Happy New Year" by telephone, there certainly has been a great silence from California as far as I am concerned. Do write me and tell Bill I am interested to know what is going on with him.

Sincerely yours,

ea-k.

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# The American Federation of Arts

NATIONAL HEADQUARTERS: 1262 New Hampshire Ave., N. W., Washington 6, D.C. • National 8178

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*Francis Henry Taylor*

*Emily Hall Tremain*

*Hudson D. Walker*

*John Walker*

*Otto L. Spaeth*

CONSULTANT

ON DEVELOPMENT

January 9, 1952

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

My dear Edith:

This is by way of a personal and informal note of acknowledgment and thanks to you from all of us for the splendid contribution the Halpert Foundation is making with its two projects for the benefit of living art and living artists in America.

We are very happy to be chosen as the agency of cooperation, and perhaps administration. There is no doubt but that both plans will bear fine fruit.

I have been in touch with Lloyd Goodrich, and after our Board meeting on the 17th of this month we plan to work together with the two Committees (to be appointed by the President on the 17th) to get something concrete started. The prospect of being able to share the information of the survey is a particularly pleasant one for the AFA.

I wish to add my own personal cheers and congratulations to you on conceiving and putting two such good ideas to work.

Again with many thanks from all of us,

Sincerely,

*Burton*

Burton Cumming  
Director

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THE MINT MUSEUM OF ART

CHARLOTTE, NORTH CAROLINA

January 4, 1952

The Down Town Gallery  
32 East 51st Street  
New York 22, New York

Attention: Mrs. Halpert

Dear Mrs. Halpert:

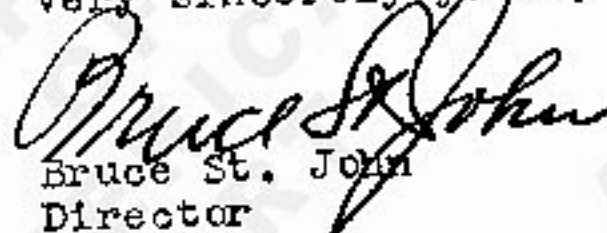
Mr. Morris Speizman, a member of our Exhibition Committee, visited with you during his recent trip to New York, and suggested that I might write to you.

We have a vacant period in our schedule for this year from March 18 to April 5 and are looking for something in the more conservative field to present at that time.

I am wondering if you might have some suggestions as to what you would have available and the costs to us.

I plan to be in New York in the near future, and look forward to the pleasure of visiting your gallery and meeting you.

Very sincerely yours,

  
Bruce St. John  
Director

BSJ:bs

# BORIS MIRSKI



## ART GALLERY

ETCHINGS  
PAINTINGS  
WATER COLORS  
FINE FRAMING

OIL PAINTINGS  
RESTORED

166 NEWBURY STREET - BOSTON 16  
COMMONWEALTH 6-5894

January 30, 1952

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Edith,

This is to report to you that the Siporin opening was very beautifully received. Practically everyone of the Brandeis faculty, including Dr. Sachar, the president, were present. It was truly a very impressive thing for the faculty because the pictures were a physical example of Mitch's attainments. The whole attitude at the college, Mitch tells me, has markedly changed. I'm sure that he will tell you everything that has happened. To date we have sold 4 pictures and hope for many more sales. His show is being superbly attended. The enclosed Adlow review is self explanatory.

The reorganization of the gallery is practically complete and I shall soon feel human again.

We are all looking forward to seeing you soon. I am, as always,

Faithfully,

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 9, 1932

Mr. Jerome Mellquist  
c/o Charles Oscar Challet  
62 Av. de Leman  
Lausanne, Suisse

Dear Mr. Mellquist:

I have just returned from a vacation, in time for the hanging of the Marin show, and unfortunately my mail has been delayed.

The current exhibition is just about the best Marin has had and I am sorry that you cannot see it. Perhaps you will get the reviews, if not, I shall see whether I can get duplicate copies for you, as they all carry reproductions.

The photograph of "Bridge Canal, Amsterdam" is being set directly to "Elsevier". If you think we should send additional photographs let me know.

Again I regret that you cannot see this exhibition, which is equally divided between his oils and water-colors. For the first time the oils are being received as enthusiastically as the watercolors. This show seems to have more variety than his previous exhibitions, both in pictorial organization and in color. It has the terrific figure, and no visible signs of a recent illness. It is truly magnificent, and we are very proud to have this exhibition here.

My very best regards.

Sincerely yours

EMH:la

vision, industrial design, lighting fixtures, shows, department store, etc.,

I think it would be swell to get any of the Stuart Davises from the Lowenthals, who have just about every period of his work included. In George Fitch's case, I would prefer the Demuth, which is a more important example relatively than the Marin. Otto Spaeth has one of the great Kuniyoshis and a very fine type Miles Spencer, as well as many others. I suppose he will make his own decision.

No doubt you will get a good many Zerbes, Tams, Sheelers, Shahnas, Marins, and Lawrencees right from your own State. However, if there is anybody you have in mind especially, I could suggest some of the minor collectors with major pictures.

And so, cheerio.

My best to you and Mary.

Sincerely yours,

egh-k.



Sincerely yours,

Very truly,  
S

agh-k.

P. S. I am still holding on to the superb small Shesler, which is within your budget, in the hope that you will see it soon. Mr. Alan wrote to you about it several weeks ago.

Mr. J. C. O'Connell,  
Washington, D.C.  
25 Academy Square, North  
Hartford, Connecticut.

Dear Mr. O'Connell:

Unfortunately, I have not been able to find a photograph of the Shesler, but we have been able to obtain a photograph of many of the paintings in the museum and private collection and are working on a catalogue raisonné. I have a large collection of the Shesler's paintings, which was offered to me. I have not seen a photograph and I shall see what I can do about getting Martin's memory for the original title of the painting and a new one.

I am sure you will find that we should have a group of paintings in the museum collection. Since we have been working on the collection here, covering a period of almost fifty years, it seems possible that we can find a representative group of "Shesler's" work. As you probably know, a good many of his pictures have sold since he has been away completely. As a matter of fact, in the present exhibition we had to limit the number of pictures as we were to retain all times a complete cross-section of his work, including examples of each year. We have been separating the pictures in to two groups, one for general distribution - that is to collectors - and the other, which we consider very pictures, for museum. The latter group is not very large and I believe it is imperative for any museum, which is serious about having an outstanding unit, to work carefully. This is not sales talk, as you must know by this time.

Suppose - because of your limited time - I assemble about fifteen paintings, representing peaks in respect to style and forming a true cross-section of his contribution. From this group you could then choose tentatively. Martin will be glad to help us with this plan as he understands the value of such representations in so important a museum. What do you think of this idea?

Not to publishing information regarding sales transactions. Research is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DARTMOUTH COLLEGE  
*Department of Art and Archaeology*  
HANOVER · NEW HAMPSHIRE

January 19, 1962

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Dartmouth College has invited Ben Shahn to give a lecture in Hanover next Spring (April 21). At about the same time (April 15-May 15), I would like to have a very modest Ben Shahn exhibition in our Carpenter Art Galleries here, - say two or three oils and three or four drawings (and, perhaps, some of the posters).

I expect to be in New York this coming week for the College Art Association meetings, and I hope to drop in at the Downtown Gallery and ask for your advice and co-operation.

Sincerely yours,

*Churchill P. Lathrop*

Director, Carpenter Art  
Galleries  
Dartmouth College

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 11, 1962

Dr. Paul Sachs  
c/o Widener Library  
Room F  
Cambridge 38, Massachusetts

Dear Dr. Sachs:

During your last visit at the gallery you spoke of your desire to acquire the Charles Sheeler drawing "Totems in Steel".

This drawing was sent to the Fort Worth Art Museum in Texas, and the show will open the middle of this month.

I am a bit vague about your final decision and am therefore writing to ascertain whether you wish to have the drawing withdrawn from sale during the exhibition in Fort Worth, and have it sent to you when the show closes.

I hope that you have had an enjoyable holiday season and send you my best wishes for this New Year.

Sincerely yours

ESH:1a

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1 River Street  
Boston 8, Mass.  
Telephone Capital 7-6495

Express, Catalogues  
Richmond, Mass.  
Telephone 1245

[1952]

Antiques  
Queen Anne Cottage

Queen Anne Corner  
Accord, Massachusetts

Miss Patricia Ripper

Miss E. G. Halpern  
32 East 51st St  
New York 22 N.Y.

Dear Miss Halpern  
I have been in  
New Hampshire & have a girl  
seller would have been  
answered sooner.

As a matter of fact  
I have not the catalogue  
of the Richefeller collection but  
know it fairly well - I have seen  
it & also sold many a fine  
primitive to Mrs Richefeller.  
Whenever she was in Boston she  
came to see me every day & I  
had to work nights to find some  
interesting thing to show her

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 28, 1952

Mrs. Elizabeth Ames  
Yaddo  
Saratoga Springs, New York

Dear Mrs. Ames:

Mr. Jonah Kinigstein tells me that he has applied for Yaddo during the coming summer. He also told me that he had given you my name as reference.

Mr. Kinigstein came to the gallery last November, just before we added several younger artists to our roster. We are very excited about his painting and have great faith in his talent. He has already exhibited in Paris and the paintings we have shown in this gallery have evoked considerable interest. He is an artist of exceptional power, imagination and possesses a completely personal vision.

To supplement the small income he derives from his painting, it is necessary for him to do free lance display work. There is no doubt that if he were afforded two months of uninterrupted painting, he would be able to crystallize his present experimentation.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN  
TELEPHONE 7-2191

January 21, 1952

Mrs. Edith Gregory Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you ever so much for your kind letter regarding the MARIN problem. Under separate cover, we are sending you a photograph of the picture, and if Mr. Marin can be of any assistance, we would certainly appreciate it.

It is very kind of you to suggest putting together a group of MARINS for me to see. I do not know exactly when I shall be in New York, but on my next visit, I shall look into see you and go over the group that you are setting aside.

I have to be in New York on Friday for a meeting of the College Art Association, and I might be able to come in on this Saturday. However, I have a rather stiff schedule and don't know how long I shall be tied up with the College Art Association.

With many thanks and best regards,

Very sincerely yours,

*C. C. Cunningham*

C. C. Cunningham  
Director

CCC/ph

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN  
TELEPHONE 7-2191

January 9, 1952

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York City

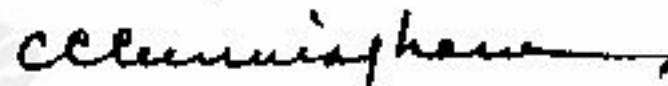
Dear Mrs. Halpert:

We have just bought, for a modest sum from Alan Burroughs, an early MARIN watercolor. It was painted in 1914 and he believes he bought it from Stieglitz about 1915. Alan says he doesn't remember or know the title of the watercolor, and although the titles of MARIN's watercolors are frequently very similar and not too important, I don't like to give it a new title if it already has one. Do you, by any chance, have Stieglitz's records through which it could be identified? Or possibly Mr. MARIN might remember it. It represents rocks and pine trees in the foreground, looking across blue water to an island, with pinkish hues in the middle, and distant and cloudy blue sky beyond. It is signed lower left: MARIN '14.

I am still looking for other important MARINS and would love to find several as fine as the one I bought for myself. I feel that we ought to have at least seven or eight in the museum's collection. We got left out in the cold with HOMER when the Museum of Fine Arts, the Worcester Art Museum and the Metropolitan were acquiring them and I do not want the same thing to happen to us with MARIN. Do keep us in mind when you get a really "breathless one".

With all good wishes for the New Year,

Sincerely yours,



C. C. Cunningham  
Director

CCC/ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

CHAUNCEY McCORMICK, President

DANIEL CATTON RICH, Director

CHARLES BUTLER, Business Manager

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC E. ROGERS, Curator

Jan. 16, 1952

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

Today we received the portfolio of photographs of paintings of American Folk Art. As I mentioned in my note of January 11th, Mr. Rogers is out of town but will write to you when he returns.

Sincerely yours.

*Beatrice Vincent*  
Beatrice Vincent  
Secretary to Meyric E. Rogers



January 3, 1952

GALLERY REPORT

Our firm of accountants, Samuel Cooper, Inc., presented me with the Annual Financial Statement on the third of this month. The upper section of this statement was most gratifying. It indicated that the season of 1950/51 was the most active in the gallery's history; that both in dollar and numerical volume the sales hit a peak; that the increase in single transactions was extraordinary; and that the number of new accounts was remarkable.

But the statement also showed that the corresponding increase in outgoing dollars was an all-time high, and completely out of proportion. I am referring to the cost of advertising, catalogues, mailing, postage, printing, traveling, packing, cartage, freight, audit, insurance, light, telephone, taxes, salaries of personnel, rent and general expense. (Many of the individual items are three of four times more costly than a few years ago.) While the sales in dollars compared with an earlier "big" year, 1945, increased by 65% (and we are proud of this record), the expenses leaped by 126%. In elementary arithmetic this means that in order to increase the income by multiples of \$65, we were obliged to spend multiples of \$126. It also indicates that the gross commission dropped in ratio.

The lower section of the financial statement further showed that on all works of art sold on the consignment/commission basis, including commercial jobs, reproduction rights, and rentals, the gallery took an actual net loss of \$5627.22. With the gallery's reputation of outstanding success, this may seem a surprise. But it is a fact, and in varying amounts, has been characteristic of the gallery's statements, with the loss made up annually through income from 19th century art. However, with the addition of the Ground-floor Room, folk art was moved out and no longer represents an income. The Harnette and other deceased artists' works are being dissipated rapidly through sales and there is no other source to cover the deficit. It has been and is apparent that despite our wishes and efforts, the gallery can not be supported on a gross of 33-1/3%, while - unlike the other galleries - it carries all the expenses enumerated. Consequently, some new means must be devised to solve this serious financial problem as it seems rather futile to continue the gallery as a losing business.

Since the accountant's statement is not for public consumption, I did not include in this report the actual figures. These were read at the session referred to in the accompanying letter. Everyone present was duly impressed and, after considerable discussion, suggested an increase in the gallery commission as the only immediate recourse. The figure set was 35%, just 1-2/3% over the current commission. This will about cover the overhead, and is being put in effect as of January 1, 1952.

I hope that all the artists concerned will agree that this slight increase is reasonable. I recall that at an earlier date when we were moving into new quarters, the artists joined in volunteering a loan so that the gallery would continue, and I treasure the memory. Fortunately, the over-all situation today is far from critical. As a matter of fact, I am confident and most cheerful about the present and the future. With the continued cooperation of the gallery staff and the artists, with constantly increasing interest, our sales should continue to soar, and all of us can talk of our profits. Meanwhile, I should greatly appreciate any creative suggestions.

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DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

[1952]

Monday

Dear Ethel:

Enclosed is a clipping  
which should interest  
you. It is Jerry's latest  
scheme to interest young  
people in collecting. It  
has begun with a bang.  
I've had you so far  
away - a prod from you  
usually produce results,  
I'm sure.

We are in sorrow  
over Ben Bear's death.





TEXAS CHRISTIAN UNIVERSITY  
FORT WORTH, TEXAS

Jan. 19, 1952.

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Director Halpert:

Can you send us an exhibition of contemporary paintings for our spring Fine Arts Festival, which will be held during the first week in May? The art exhibition, however, will be for a longer period - from April 26 to May 24, 1952.

The exhibition you sent last season was well received here. We hope to continue in our efforts to present works of the best quality to our students and to the general public, as well. Each succeeding season shows evidence of a quickened artistic pulse and a more discriminating taste. This will be reflected in our Art Collection, which is now in its swaddling clothes, but is destined to become more important in the future.

With best wishes for your continued success, I am

most sincerely yours

*Samuel P. Ziegler*  
Samuel P. Ziegler  
Head of Art Department  
Texas Christian University  
Fort Worth 9, Texas.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2, 1952

Mr. D. S. Defenbacher, Director  
Fort Worth Art Association  
Public Library  
Fort Worth, Texas

Dear Dan:

As I advised you when I telephoned, the O'Keeffe painting "In the Patio" had been invited for exhibition by Mr. Howe of the California Palace of the Legion of Honor and it should be shipped not later than next Monday in order to reach in time. Since Mr. Howe spent so much time making a personal selection, I don't like to offer him a substitution, even if Mr. Weiner decides to retain it. I think he should, but of course the decision is not in my hands.

I am so glad that you had a good holiday, and I send you and Anne my best wishes for a very Happy New Year.

Sincerely yours

EGH:la



January 18, 1932.

Dr. Alan Weller, Head,  
Department of Art,  
University of Illinois,  
Urbana, Illinois.

Dear Dr. Weller:

The Downtown Gallery and the University of Illinois always seem to be getting into difficulties. We are becoming extremely embarrassed about the bad luck you have in connection with the paintings you select annually for your exhibition.

I am writing you now to (regretfully from your point of view) inform you that the Whitney Museum has purchased "Owh! In San Pao" by Stuart Davis. They had reserved the painting during the exhibition but could not give a definite decision until they had Mrs. Flora Whitney Miller's approval.

If your catalogue has not already gone to press, we would appreciate it if you would credit the Whitney Museum of American Art as the lender of this painting.

Mrs. Halpert joins me in extending our best wishes for the success of your exhibition.

Sincerely yours,

ca-k.

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We are counting the days until the  
26<sup>th</sup> - but I do not need to tell you how  
we feel!!

Thank you for your kindness.

Sincerely,

Margaret P. Wright  
(Mrs William L.)

Margaret P. Wright  
[Jan. 14, 1952]



January 25, 1952.

Mr. William B. Jaffe,  
745 Fifth Avenue,  
New York, N. Y.

Dear Mr. Jaffe:

By this time you have probably received the announcement of our exhibition of new paintings by Jack Levine, which opens finally next Tuesday. I am writing to tell you that the paintings will be hung by Monday and I am hoping that you will be able to come into the gallery at that time so that you can have a wide choice.

This is only the third exhibition of Levine's paintings to be held in the past fourteen years. We believe that it is without any doubt the finest group of Levine's ever shown. During the past three years this artist has been experimenting in various directions - and because of his incredible technical facility, the experiments have invariably been successful. Although the accents of style are diverse, Levine's powerful personality and deeply felt emotion communicate themselves in every example.

As I promised, I would have written you sooner but we are not receiving the framed paintings until tomorrow. For this reason, I am looking forward to seeing you at the gallery early on next Monday.

Sincerely yours,

ca-k.

not to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F R A N K P E R L S G A L L E R Y

31 January 1952

Mr. Charles  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Charles :

Enclosed is my check for \$ 400.00 in final payment  
for the SHAHN painting " On the first day etc ..." which I bought  
from you last November. I just sold it yesterday to some very nice  
young people here.

Yesterday I sent you via Denver- Chicago to Berke-  
ley's the following pictures : Morris , Equal Tension  
O'Keeffe , Purple Flower  
O'Keeffe , Barn & Snow  
Kanyoshi, At Window  
Davis, Summer Twilight  
Stella, City

I am also sending you a painting by NILES SPENCER  
which belongs to Wright Ludington and which he desires to sell. Do  
please let me know what it is worth or how you want to ( or not ) to  
handle this .

Things are still rather bad for me personally. I  
don't think that there is a chance for betterment of all this until  
some Aline or ether comes along Camden Drive. I am going to the  
Peake's for the long weekend and will write you more on Monday.

My best to you ,





from a letter from Ben Shahn, January 23, 1952:

- ✓ "City of Dreadful Night" -- Texas
- X ✓ "Clarinet and Tin Horn" -- Detroit
- X ✓ "Epoch", and ~~"Widow's Wives"~~ -- Philadelphia Museum
- ✓ "Mine Disaster" -- Chicago
- X ✓ "Allegory" -- Texas
- "Ave" -- Hartford Atheneum
- ✓ "Summertime" -- Andover
- ✓ "Byzantine Isometric" -- New York
- "Nicholas C." -- Downtown Gallery
- ✓ "Convention" -- Boston
- "Maze", a picture that I have just done, and that is still in my studio.

+ Sacco & Vanzetti Panel  
 + 3 doors  
 + Self portrait when young  
 + War Series (Liberation) → 29 Manor St. Rd  
 + Bulletin (Stern) → Fairview  
 + East 12th St. 10664 Bellagio Rd  
 + Sing Sorrow - 112 West Ridgewood  
 LA 24  
 SA Texas  
 Trouble  
 X ~~Allegory~~ Arch of Triumph -



January 3, 1952.

THE DOWNTOWN GALLERY WELFARE FUND

As those present at the last annual meeting of the Gallery will recall, a special committee was appointed to take final steps toward the organization of the Welfare Fund Association. The committee comprised George Morris (Chairman), David Preenthal, and Jack Levine.

After considerable research, carried on by the committee in conjunction with Equity's Joshua Cahn, David Solinger (also an attorney), a tax expert, and a bank official, it was concluded that such an organization could not enjoy a tax-exempt status because it was in the final analysis - a savings fund for the sole benefit of the participants.

On Sunday, January sixth, during the session mentioned in the accompanying letter, the above facts were outlined in detail. In addition, doubts were expressed about the future of the fund and its ultimate application and/or distribution. References were made to the objections raised by the artists whose share, by virtue of larger sales, far exceeded that of others during this period. As a result, it was recommended that further deductions be discontinued (as of January 2, 1952) and that the Welfare Fund remain static for future emergencies among The Downtown Gallery artists.

As of December 31, 1951, the Welfare Fund amounted to \$5,489.43. Of this sum, the gallery contributed one-third, or \$1,829.81, while the average contribution per artist was \$159.11, with the figure varying in proportion to the relative sales of each participating artist. The tentative decision made was to transfer the entire sum to a savings bank where it will draw the prevailing rate of interest. Until the next election of officers, the present committee will act as the administrators and will pass on the requests for loans under the conditions originally submitted, with no single loan exceeding \$500.

The gallery cannot be called upon to make any advances in the future. Because it has already made a considerable contribution to the Fund, it was agreed that the artists would hereafter refer exclusively to the Welfare Fund for loans of any kind. The \$5489.47 will serve as a back log for such purposes and the artists are to be encouraged to use this Fund - their own fund - in case of necessity. Applications will be made to George Morris, Chairman, 1 Sutton Place South, and will be acted upon by the committee of three. Temporarily, until the full roster subscribes to the plan herewith proposed, the account will be in the name of The Downtown Gallery Welfare Fund, with all three members of the committee, together with Charles Alan, empowered to countersign the withdrawal orders after the committee decides on each loan.

Thus, on all sales dating after January 1st, the artists will find no 2% deduction for the Welfare Fund on their purchase slips. Comments are invited, and if you will state your request accordingly, selection of new officers may be held by mail before the next meeting.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MUSEUM OF ART, *Rhode Island School of Design*, Providence 3, R. I.

Jan. 3, 1952

Dear Mrs. Halpert:

May I ask you for a bill (in duplicate) for the Stuart Davis lithograph "Au Bon Coin"?

Best wishes for the New Year.

Very sincerely yours,

*H. Schuman*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



EARLY 19TH CENTURY FIGUREHEAD FROM THE SHIP "COLUMBIA"  
MYSTIC SEAPORT, MYSTIC, CONN.



MALONE  
POLK &  
HOOPER

ARCHITECTS

21 COLUMBUS AVE. • SAN FRANCISCO 11 • YUKON 6-4102

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14th January, 1952

AIR MAIL

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Attention: Mrs. Halpert

Gentlemen:-

May we apologize for the delay in letting you know about the Shahn? We have had illness in the family, and the Christmas holidays never tend to relieve a situation, with four young children home from school.

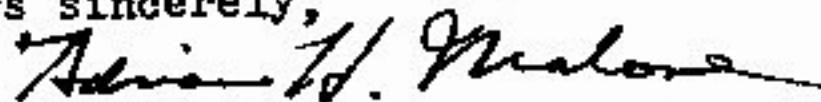
Though we have become increasingly fond of the painting in itself, we have not a proper place for it. As you know, it must have a sufficiently large wall, preferably a vertical space, and above all it must be hung where there is abundant light, as it has a tendency to go quite dead without it. (It is positively incandescent with it!) These conditions, and a sufficient distance from which to look at the painting, we cannot provide in our house, though we have even considered manufacturing them especially.

We still want a Shahn, and some day we shall, if we're lucky, find one we can house more hospitably.

Meanwhile, since we have taken so long to return this one, we feel in all fairness you should charge us some sort of rental on it. Will you write to us about this?

Above all, should any other Shahns come your way, will you let us know? We shall in all probability be east again in the spring. Many thanks for your patience and your courtesy in sending it out to us.

Yours sincerely,



Adrian H. Malone

-2- Edith Halpert

The two portraits of Mr. and Mrs. Franklin Pearch amuse me greatly, and it is a strange thing that they have almost taken on a personality and have become much more real than most portraits in my experience do. Perhaps the ancestral portraits in great houses abroad may have the ability to speak to the present in the same manner, but it really is quite uncanny and new to my experience.

Thank you again for the loan of these very interesting folk objects. You will, no doubt, appreciate hearing that we had a radio broadcast on them last Thursday.

Best wishes.

Most sincerely,

*Ruth Lawrence*  
(Mrs.) J. C. Lawrence,  
Director

jcl/jh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 2, 1952

Mr. Thomas A. Gaglione, President  
The Mayo Hill Galleries  
1200 East Atlantic Avenue  
Delray Beach, Florida

Dear Mr. Gaglione:

I have delayed in answering your letter of December 20 in  
the event that I might hear from Edith Halpert following her  
visit with you. However perhaps we can proceed with some  
ideas and I will send a copy of this letter to her. We will  
see to it that the O'Keeffe exhibition here closes at the end  
of the month and is shipped to you immediately. We can handle  
20 to 25 paintings if they are medium to large and that is  
apparently about what you would like to have in the show.

We will attempt to prepare the dummy for a catalogue and  
secure estimates on its cost, informing you of this for your  
suggestions.

I agree with you that another location to have this exhibition  
will be fine with us, especially if it cuts down on the cost.  
Will you please ask Mr. Thornton of the Chattanooga Art Associa-  
tion if he does want the show for May.

I will write again in more practical detail as soon as we get  
some additional facts on the catalogue. Do you wish to handle  
your own insurance? It might be possible for us to carry insur-  
ance on the exhibition for the entire circuit and pro-rate it,  
although I much prefer that our insurance company be responsible  
only for the period of our obligation. I hope that we may meet  
sometime in the near future and until then,

Best regards,

Jerry Bywaters  
Director

JB/ab  
cc: Edith Halpert

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## CORRESPONDENCE

1952



evidently been packed with some pressure bearing on the face of the canvas so that the stretcher has left ridges or lines on both sides of the picture, in both cases in the upper half or third of the canvas. On the left side, where the line has <sup>been</sup> made, the paint is definitely cracked.

Had I not wanted to tell you that I was truly disappointed not to - at least have <sup>had</sup> a drink with you, I would have written this tale of woe to some one else in the factory. Trust you can hand on the above description to those responsible without too much trouble.

Yours, Dorothy



# PHOTOGRAPHS TO THE ART INSTITUTE OF CHICAGO

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391	Newburgh Family
W50	Sarah Jane Sherburne of Farmington, N.H.
	Girl in Rose Garden } pair
	Boy in Rose Garden }
795	Young Girl in Red Dress
496	Girl with Doll
581	Child from Salem, NY.
1071	Baby with Bottle
575	Girl with Bird - C.L.Lewin
W48	Girl in Plaid Frock
722	Mary Caroline Cooley and Otis Hubbard Cooley, Jr
727	The Diary
782	Miss Hardy of Wilmington, Delaware
482	Woman of Natick
983	Fall River Woman
865	Mary Chalkly - Jacob Eshelman
685	Woman of Farmington } pair
686	Man of Farmington }
1190	Innkeeper's Wife } Pair
1190	Inkeeper }
433	Poly Fonda by John Wilkie } pair
432	John M. Fonda by John Wilkie }
362	Hanna Miller and Daughter Emmeline } pair
361	Francis Miller and Daughter, Rachel }
945	Landscape Collage
808	Civil War Battle Scene by John Richards
440	Connecticut Landscape
W34	Ship on one side - Thatched cottage on one side
507	View of Monroe, N. Y.
344	The Lion Family by Edward Hicks (attributed)
713	Dog in Landscape
1063	Brooklyn - Ship Decoration (wood panel)
1185	Washington Family Tomb - Fireboard
725	St. George and the Dragon - Tavern sign
808	Flowers in Urn by EMBoyle
176	The Bride of Monmouth County
1114	Woman in Roberts Chair
1250	Mrs. Eliza A. Townsend
719	Portrait of Gentleman
288	Symbolic Portrait
907	The Family
950	School Days
731	Lone Fisherman
94	Residence of B. F. Streeter
1107	Flowers in Tumbler
97	Watermelon in Basket
1016	Mourning Picture - Raymond Family
1015	Still Life with Watermelon
	August Still Life
229	The Full Basket
643	Bird, Fruit and Butterfly
1051	Fruit Composition
829	Ruth and Naomi
533	Mourning Picture - Nancy Webster
279	Castle of Udolpho
1088	Mourning Picture - Samuel Coolidge
1093	Farewell by Elizabeth Booth Masters

(over)



**DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS**

January 16, 1952

Air Mail

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:


For the month of April the Dallas Museum will have a contemporary collector's exhibit, made up of paintings lent from collections formed by business and professional men. The idea back of the exhibit is to encourage some timid tycoons of this area (not in the show) to reconsider their notion of collecting only "safe" fifth rate old masters and begin collecting the art of their time which is just as rightly progressive as they are themselves!

Many of the loans we will get will be works by Europeans (already promised are a Colin Scott, a Lasker's Matisse, a Block Picasso, a Schlegel Klee, a Zankel Dufy, etc.) and of course we will be very, very pleased to have these. However I think we should build the section of Americans as strongly as possible. I suspect you agree and I hope you will offer a few suggestions from your knowledge of top American collections.

The enclosed list indicates some collectors who are participating and most of them are offering really fine things because they have said they thought the idea a good one. Can you add about ten good prospects for the American works, and perhaps suggest one or two particular works you know from these collections?

Also if you can think readily of definite works we should ask for from any of those on the enclosed list please let me know. (Lowenthal will lend Stuart Davis, George Fitch, a Marin or Demuth, etc.) Thank you for what ideas you can take the time to let us have soon.

Best regards,

  
Jerry Bywaters,  
Director

JB:jr

P.S. On the enclosed list those marked (X) will probably not lend for one reason or another. Perhaps Nelson Rockefeller might if you happen to see him & mention the exhibit idea.

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CP

Yaddo SARATOGA SPRINGS, NEW YORK

29 January 1952

Dear Mrs. Halpert:

Thank you very much for your  
careful recommendation of  
Charles Oscar. I shall be  
glad to forward it to the  
members of the Admissions  
Committee.

Please do keep Yaddo in mind  
and recommend to us, from time  
to time, artists you feel would  
make the best possible use of  
a visit here.

Sincerely yours,

*Elizabeth Ames*

Elizabeth Ames  
Executive Director

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York



*Letter to Artists*

January 19, 1952.

Mr. 

Dear ~~Mr. [unclear]~~

Because so many of the Downtown Gallery artists reside outside of the New York area, it was not feasible to hold a general meeting and because there were two very important issues that required instant decision, I ~~re-~~<sup>invited</sup> notified a small cross-section of six artists to meet with Charles Alan and myself on Sunday, January sixth. The artists were George Morris (Chairman of the Downtown Gallery Welfare Fund Committee), Stuart Davis, David Fredenthal, Ben Shahn, Karl Zerbe, and William Zorach. The two recommendations arrived at are enclosed for your immediate consideration. Unless we receive word to the contrary on either issue, we shall put both recommendations into practice and, for the convenience of bookkeeping, make them retroactive as of January 1, 1952.

Needless to say, I feel sad about both recommendations, as the Welfare Fund was always a pet idea of mine and a decrease in the artists' expenses a fond hope. At the meeting the artists arrived at the conclusion explained in the attached statement - and from a realistic point of view, I must ~~may~~ confess that I agree with them. Regarding the second recommendation, I am extending an invitation to each artist to look at the annual statement in order to appreciate why such a decision was imperative and, by the same token, was made by those present.

I hope that you will take the time to express your feelings, pro and con, in detail in the near future - long before we have our annual meeting.

Sincerely yours,

egh-k.  
encl.

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It was great fun & then,  
we were able to get really  
good ones at that exorbitant  
prices - As I do not go  
in for primitives I do not  
like to invest too much  
money in them - Therefore  
I really have not too  
much to show you & I  
do not want you to make  
a special trip to Balm

However when you do come  
& I show the day I will  
try to find a few interesting  
things to show you.

Sincerely yours  
Patricia Roper



January 9, 1952

Mr. Bruce St. John, Director  
The Mint Museum of Art  
Charlotte, North Carolina

Dear Mr. St. John:

We shall indeed be very glad to cooperate with you on any exhibition plan, but since you are planning to be in New York in the near future, don't you think it would be best to wait until then so that you may make a personal selection and so that we may discuss the matter in detail.

It is very difficult for us to judge the type of material most applicable to a territory with which we are not very familiar. Thus, I look forward to your visit.

Sincerely yours

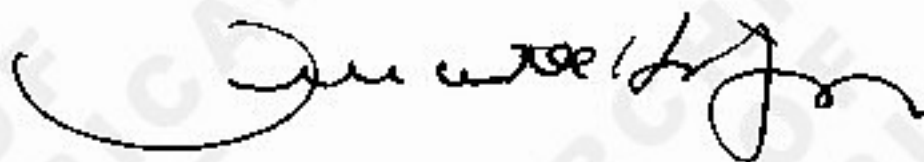
EGHla

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2.

I am sending a copy of this letter on to Mr. Marin himself, so that he will understand, when next he visits our state, and university, why there is no work of his represented in our collection. I know he will want to know the details.

Very cordially yours,



VINCENT A. HARTGEN  
head, department of art

cc John Marin



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE, CIRCLE 5-8900  
CABLES, MODERNART, NEW-YORK

THE MUSEUM COLLECTIONS

January 15, 1952

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Confirming our conversation just now, I should like to invite Herbert Katzman to take part in an American exhibition which will be held at the Museum of Modern Art from April 8 to June 22.

Like "Fourteen Americans," "Americans 1942," and other similar shows we have organized, this show will include the work of about fifteen or sixteen artists, giving considerable space to each one.


I would greatly appreciate it if you could reserve the following pictures by Katzman for this exhibition:

- "Paris." 1949? 1950?  
Oil on canvas. 37 x 62" (Baker 8270)
- "London." 1948  
Oil on canvas. 38 x 60 1/2" (Baker 8266)
- "Horse Butcher." 1949  
Oil on canvas. 61 1/2 x 21 1/2" (Baker 8264)
- "Red Coffee Pot." 1951  
Oil on canvas. (Baker 8735)

I am very eager to see the new "Brooklyn Bridge" and other paintings as soon as Katzman brings them in from the country. I would like to illustrate a new one if possible in the catalog.

We should appreciate having one glossy print of each of the above, as well as of "View of Prague" (Baker 7339).

Sincerely,

  
Dorothy C. Miller  
Curator of the Museum Collections

DCM:fr

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